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the trial proof in pure etching and the finished mezzotint.

In his etchings of shipping, boats, and barges, Sir Francis displays remarkable knowledge of draftsmanship. There are three interesting proofs of "Brig at Anchor."

It is impossible, in so brief a survey, to speak in detail of the lovely "Sunset on the Thames," "A Water Meadow," "Egham Lock," and other valuable plates included in this comprehensive collection.

The fact that the prints have been set forth chronologically should perhaps be mentioned, inasmuch as exceptional opportunity is thus given to observe the evolution of style, if not development of skill. Seymour Haden's etchings show a refinement of feeling which was characteristic of the man. Done in hours of relaxation they are none the less sincere, for to this work he brought the same care, patience, and perseverance which in his profession won for him distinction. He was an earnest student and an ardent admirer of Rembrandt, adding from time

to time etchings by this master to his private collection. His association with Whistler, whose half-sister he married, doubtless stimulated his interest in etching. They frequently worked together, and one of Sir Francis' plates depicts Whistler's house in Old Chelsea. As he had no special training, followed no school, and had no master, his remarkable skill must always remain a mystery. It was apparently inborn and but brought to fruition by his love of nature and close study. Had his life been entirely devoted to art the beautiful legacy he left would doubtless have been larger, but possibly not richer. He was the first president of the Royal Society of Painter-Etchers, which he founded. In 1894 he was knighted by Queen Victoria.

A charming portrait, etched by L. Laretelle, which is included in this exhibition, satisfies one's conception of the man. It pictures him seated and holding an etching plate on his knee. A tall, slim figure, the face thin, serious and scholarly, the eyes earnest and deep set.

PROGRESS IN SCHOOL BUILDING

BY SNOWDEN ASHFORD

MUNICIPAL ARCHITECT, WASHINGTON, D. C.

IN most of the cities of three hundred thousand inhabitants, or more, the school buildings are now designed under the supervision of architects regularly employed by the city authorities, who have given many years of study to the economies, the convenience, the safety, the healthfulness, and the administrative fitness of their scholastical architecture; today the requirements in these particulars are generally understood and are fast approaching a standard. It seems, at present, impossible to improve upon the compact and inexpensive buildings with assembly halls and study rooms arranged with due regard to the "make-up" and the dismissal of classes, within easy and direct approach to ample stairways of non-combustible materials, leading to wide

exits; with perfectly ventilated rooms and with plumbing manufactured for the special purpose. The relationship of entrances to the interior arrangement of the buildings, the location of principals' rooms, officers' and teachers' rooms, are studied with a view to easy supervision and to discipline and dispatch.

All this has been on utilitarian lines and the very ample requirements of light and ventilation necessitate the use of extremely large windows at frequent intervals and of enormous ventilators protruding from the roof lines. Until less than fifteen years ago no attempt was made to adapt these conditions to a type or style of architecture which would combine these necessities with a pleasing design. Everyone now in his majority can



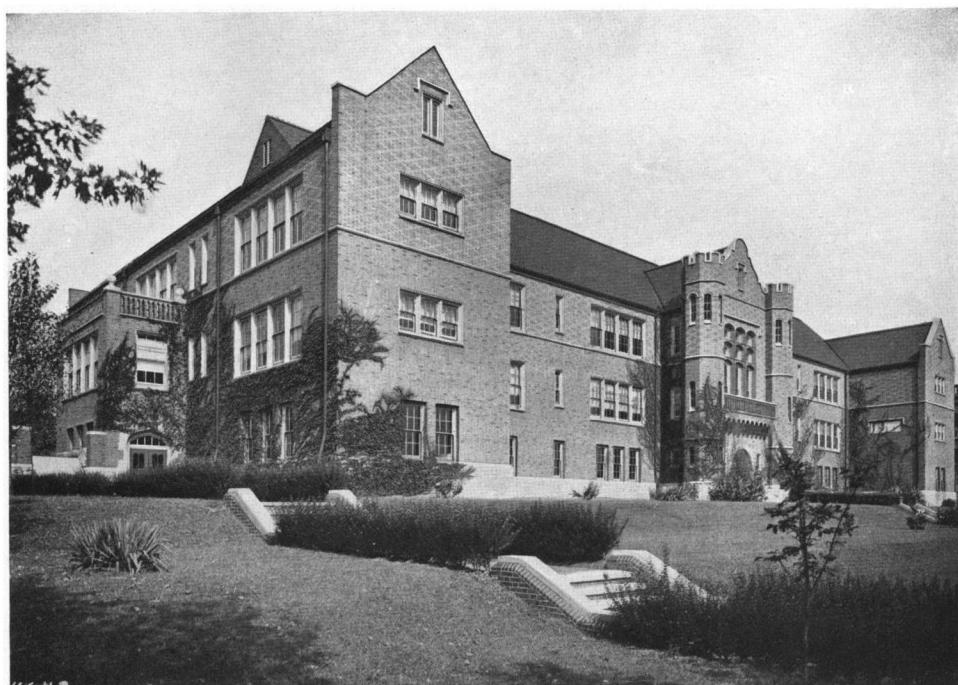
PUBLIC SCHOOL, ST. LOUIS, MO.

W. B. ITTNER, ARCHITECT

look back upon the austere school building with cheap and inappropriate appurtenances and so-called embellishments; except for the name, applied in tin or galvanized iron letters, prominent in gilt paint, we might easily mistake such a building for a respectable factory or a cheap hotel. Some still stand, monuments of a passing era in school architecture.

This condition was not entirely due to the carelessness or incompetency of those in charge of the design and construction of the school houses; for, within the past ten years we have been hampered and restricted by legislative limitations; ap-

propriations have contained such injunctions that anything beyond the bare necessities was prohibited. Legislative acts have sometimes contained the directions that "these buildings must be plain and substantial red brick structures free from architectural embellishment," and about ten years ago the school house architects of Boston and Chicago, who were greatly improving the architectural treatment of their buildings, were charged with extravagance. In many of the smaller cities the councils, or governing bodies, will authorize a considerable expenditure for "our high school" and stipulate that "it must be built of stone."



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This will be the only school building of any pretension in the town, the primary, or graded, schools being of stereotyped unattractiveness.

These remarks have referred to the exterior of the buildings. The interiors were regarded with still less concern and bare walls and cracked ceilings were severity itself. At times the individuality of a teacher was displayed by the presence of a window-box or potted plants, a few cheap prints, or, not infrequently, in parti-colored tissue-paper festoons and pendants. It was almost impossible to overcome the austerity of dingy walls and cracked plaster ceilings, wherein the pupil might trace the course of meandering rivers and the boundaries of unnamed states. We can all remember the total disregard we had for such school buildings, as evidenced by the grotesque carvings in the woodwork made by our first sharp penknife, and the endless chain of chalk markings on walls and fences; the mud balls on the outer walls that spoke of the last bombardment of the "old fort," and the delightful sound of the

clattering glass in response to the well-directed stone which relieved our wounded feelings after being "kept in" such a gloomy old building.

Can there be any doubt that the young and fertile mind is unconsciously influenced by such environment? It is important that the child's sense of good taste should be considered and that its cultivation should be included in his education, especially when the child may receive these esthetic impressions continuously from the design and treatment of the building and grounds without effort and without being obliged to lug books home, as he is often compelled to do in the preparation of other lessons.

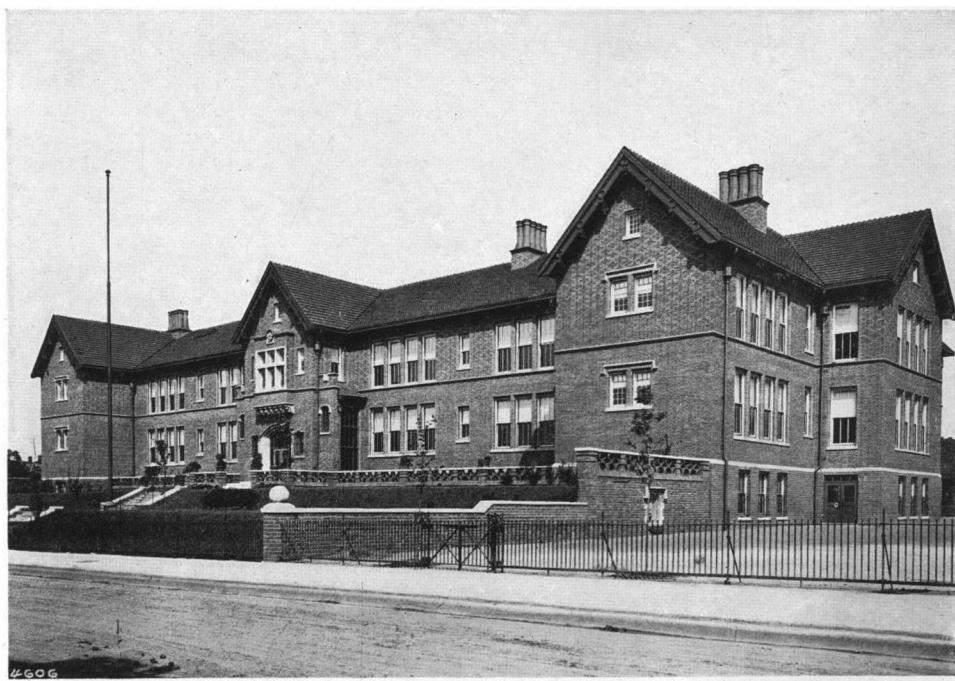
Within the last few years Leagues for the Decoration of Public Schools have been organized in several of the larger cities; the tinsel decorations and the chromos have given place to tinted walls, works of art in the picture line and casts and plaques of real merit. Draperies and window shades are selected with regard to prevailing colors and the finish of woodwork is considered in the whole

scheme; the cracked ceilings have been paneled and decorated, and the blank, dingy walls have been covered with burlap in warm and congenial tints; shelves and mouldings give a finish to the blackboards and afford a place for the display of ceramics and ornaments. Halls and corridors are relieved by pilasters on the walls and beams on the ceilings. Basements and play rooms, which were once dark and gloomy, are now nearly as bright as other parts of the buildings, and are finished with wainscoting of glazed or enameled brick of pleasing color, instead of the rough brick and white-washed walls.

The exteriors have been greatly improved. The large expanses of window space required, and the location of windows in exact relation to the class rooms, make it very difficult to design a well-proportioned school house. We can not avail ourselves of the restful blank spaces of the classic and colonial styles. The glass surface must predominate and window grouping and fenestration is the

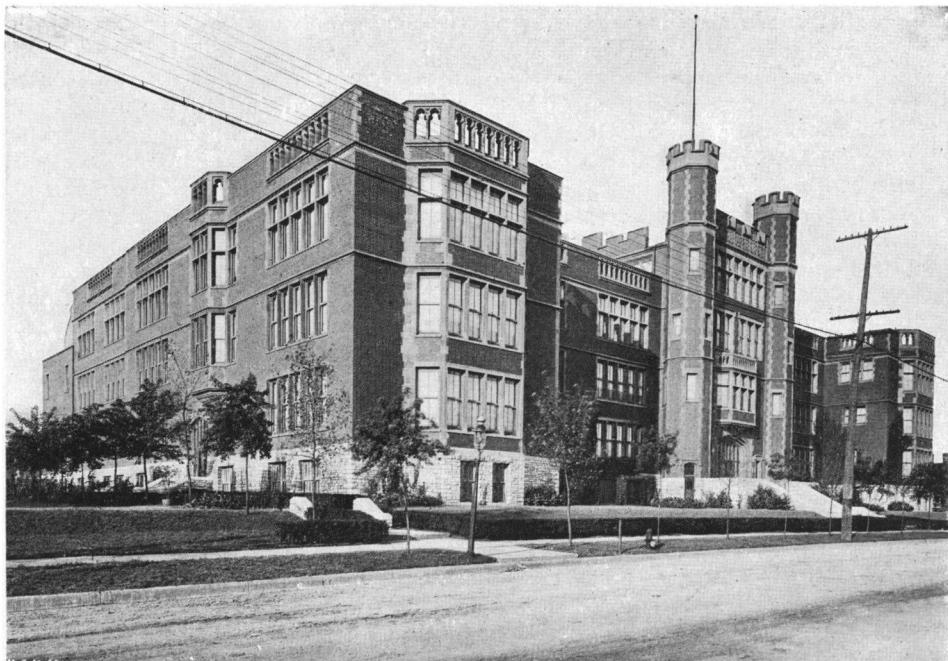
problem. This naturally leads us to the Old English, or Elizabethan Gothic. This style of architecture has, of course, to be modified in order to meet the changes in materials and to come within a reasonable cost. The roofs have been built with a steeper pitch and with the parapeted walls that are characteristic of the Old English style, or what we may call the "Square Gothic," and the ventilators are hidden. We have developed a school-house type which permits the use of the materials at hand and which satisfied the eye. It is no longer necessary to put up a label "This is a school building," for even the casual observer, without conscious deduction, will voice his impressions in the remark "That is a fine school building."

This being true with respect to the "grown-up," it is equally, if not more powerfully, impressed upon the open-minded child, and no text-book, chart, or teacher is needed to begin at once, even before entering the class room, a lesson in good taste and the eternal fitness of things.



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And such automatic education is, moreover, kept up after entering the school room by the improved treatment of the interiors. The good work of improvement has, however, not stopped here. First, the interiors have been made brighter and better; then the outside architectural scheme has been redeemed; and last, but perhaps of the greatest importance, the surroundings of the school houses have been beautified. This improvement is shown by several illustrations of school grounds in St. Louis, and I am told by Mr. W. B. Ittner, the School House Architect, that this beautification of the lawns and playgrounds has a most beneficial effect on the school children. On the occasion of the visit of the School House Commission, appointed by Act of Congress to investigate school house conditions in this and other cities, the members noted the excellent condition of the grounds and buildings and remarked that "the boys did not seem to do much damage." The reply was what might be expected; the improvements in buildings and grounds had made a deep impression on the boys and instead of defacing the

buildings, as of yore, they take pride in their surroundings and have respect for the buildings, and therefore give very little trouble.

So the investment in such work actually saves in repairs, beside making the school grounds an ornament to the city and increasing the liberal education of the children and the community. We can all remember the storm of protest from the residents in the neighborhood that formerly followed the announcement of the selection of a piece of property as a school site. Not so today, since the buildings and grounds have been so greatly beautified. The resentment was against the "old-fashioned" school house with inadequate and ill-kept grounds, and children playing in the streets. I have been told that property near some of our modern buildings has actually advanced in value since the completion of the buildings and the improvements to the grounds, which are now finished with privet hedges, green terraces, and evergreen shrubs in front, and surfaced playgrounds at the sides and rear.

The beginning has been made in Wash-

ington with set-backs and discouragement, inevitable at first, until the germs of reverence of the beautiful take lodgment in the minds of the children. The League for the Decoration of the Public Schools has started a rivalry among the pupils at the several schools to surpass

in the care and appearance of their buildings and grounds. With the assistance of the teachers and the directors of gardening it is believed that the next year will find the school houses and grounds in Washington an ornament to the city already famed for its parks and trees.



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"THE HOUSE OF DREAMS"

A MEMORIAL PAGEANT GIVEN AT PETERBOROUGH AUGUST 16, 18, 20, 1910

BY HELEN PLUMB

PAGEANTRY is a form of artistic expression which should thrive in America for it is essentially an art of the people. In form the historical pageant has much in common with the "chronicle play" and more particularly with the

masques of the 16th century, being a series of more or less loosely connected episodes bound together by a thread of allegory or symbolism. Under the trained leadership of such masters of poetry and design as Ben Jonson and Inigo Jones,